

Kant After Duchamp

Kant After Duchamp Kant After Duchamp Aesthetics at Large Art after the Hipster Aesthetics After Modernism Magical Nominalism Frameworks for Modern Art Art The Aesthetic Mediation of "Art After Philosophy" Inventing Marcel Duchamp Art in America On Paper Realism After Modernism Revue roumaine de philosophie Annual Bibliography of Modern Art Art Journal Carl Andre and the Sculptural Imagination Sculpture, Glass, and American Museums Special Issue , Thierry de Duve Wes Hill Diarmuid Costello Martin Jay Jason Gaiger Jonathan Vickery Yuichiro Kugo Janine A. Mileaf Devin Fore Museum of Modern Art (New York, N.Y.). Library Ian Cole Martha Drexler Lynn Deborah Cherry Sarit Shapira

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immanuel kant s critique of judgment thierry de duve argues in the first volume of aesthetics at large is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790 going against the grain of all aesthetic theories situated in the hegelian tradition this provocative thesis which already guided de duve s groundbreaking book kant after duchamp 1996 is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns kant s guidance urgently opens the understanding of art onto ethics and politics central to de duve s re reading of the critique of judgment is kant s idea of *sensus communis* ultimately interpreted as the mere yet necessary idea that human beings are capable of living in peace with one another de duve pushes kant s skepticism to its limits by submitting the idea of *sensus communis* to various tests leading to questions such as do artists speak on behalf of all of us is art the transcendental ground of democracy or was adorno right when he claimed that no poetry could be written after auschwitz loaded with de duve s trademark blend of wit and erudition and written without jargon these essays radically renew current approaches to some of the most burning issues raised by modern and contemporary art they are indispensable reading for anyone with a deep interest in art art history or philosophical aesthetics

this book examines the complexities of the hipster through the lens of art history and cultural theory from charles baudelaire s *flâneur* to the contemporary creative borne from creative industries policies it claims that the recent ubiquity of hipster culture has led many artists to confront their own significance responding to the mass artification of contemporary life by de emphasising the formal and textual deconstructions so central to the legacies of modern and postmodern art in the era of creative digital technologies long held characteristics of art such as individual expression innovation and alternative lifestyle are now features of a flooded and fast paced global marketplace against the idea that

artists like hipsters are the foot soldiers of capitalism the institutionalized networks that make up the contemporary art world are working to portray a view of art that is less a discerning exercise in innovative form making than a social platform a forum for populist aesthetic pleasures or socio political causes it is in this sense that the concept of the hipster is caught up in age old debates about the relation between ethics and aesthetics examined here in terms of the dynamics of global contemporary art

aesthetics after modernism argues for the ongoing relevance of aesthetics to art after modernism in it i show that even what are typically taken to be the hardest of hard cases engage us in recognisably aesthetic ways and as such remain amenable to aesthetic analysis why if that is true do so many art theorists critics and sometimes even artists appear to think otherwise i trace the artworld's rejection of aesthetic theory to clement greenberg's success in co-opting the discourse of aesthetics notably kant's aesthetics to underwrite his own formalism about modernist art not only has this led to kant being tarred with the brush of greenbergian formalism it has also led critics and theorists of later art to miss the resources of the aesthetic tradition perhaps especially kant for capturing what is distinctive about our cognitive relation to the kinds of art that interest them there is a tendency simply to assume that kant's aesthetics cannot speak to the more conceptual aspects of our interactions with art i trace the legacy of greenberg's modernism and formalism for later art criticism and theory before offering an interpretation of kant's theory of art that seeks to show otherwise i take conceptual art as my test case here is a form of art that often claims to forgo sensible properties altogether but if kant's aesthetics can accommodate to our cognitive relation to art with no sensible features relevant to its appreciation as art then it should in principle withstand the challenge of any form of art

a bold and wide ranging study across centuries examining the conflict between conventional and magical nominalism in philosophy history aesthetics political theory and photography in this magisterial new book intellectual historian martin jay traces the long standing competition between two versions of nominalism the conventional and the magical since at least william of ockham according to jay the conventional form of nominalism has contributed to the disenchantment of the world by viewing general terms as nothing more than mere names we use to group particular objects together rejecting the idea that they refer to a further higher reality magical nominalism instead performs a reenchanting function by investing proper names disruptive events and singular objects with an auratic power of their own drawing in part on jewish theology it challenges the elevation of the constitutive subject resulting from ockham's reliance on divine will in his critique of real universals starting with the fourteenth century revolution of nominalism against scholastic realism jay unpacks various counterrevolutions against nominalism itself including a magical alternative to its conventional form focusing on fundamental debates over the relationship between language thought and reality jay illuminates connections across thinkers disciplines and vast realms of human experience ranging from theology and philosophy of history to aesthetics and political theory this book engages with a range of artists and thinkers including adorno ankersmit badiou barthes bataille benjamin blumenberg derrida duchamp foucault kracauer kripke and lyotard ultimately magical nominalism offers a strikingly original way to understand humanity's intellectual path to modernity

this generously illustrated volume the first in the art of the twentieth century series introduces and explores a range of contemporary issues and debates about art and its place in the wider culture today the opening chapter discusses key concepts such as modernity modernism autonomy spectatorship and globalization four case studies follow

each devoted to a specific work of art across the span of the century marcel duchamp's bottlerack barnett newman's eve and mendieta's silueta series and yarla by the Australian Aboriginal Yuendumu community these works have been selected not only for their intrinsic interest but also for the way in which they open up wider questions of meaning and interpretation that are central to understanding twentieth century art

the last few decades have witnessed an explosion in ideas and theories on art art itself has never been so topical but much recent thinking remains inaccessible and difficult to use this book assesses the work of those thinkers including artists who have had a major impact on making criticizing and interpreting art since the 1960s with entries by leading international experts this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context a guide to the key thinkers who shape today's world of art this book is a vital reference for anyone interested in modern and contemporary art its history philosophy and practice theodor adorno roland barthes georges bataille jean baudrillard walter benjamin jm bernstein pierre bourdieu nicolas bourriaud benjamin buchloh daniel buren judith butler Noël Carroll stanley cavell tj clark arthur c danto gilles deleuze jacques derrida george dickie thierry de duve james elkins hal foster michel foucault michael fried dan graham clement greenberg fredric jameson mike kelly mary kelly melanie klein joseph kosuth rosalind krauss julia kristeva barbara kruger niklas luhmann jean-françois lyotard maurice merleau-ponty wjt mitchell robert morris linda nochlin adrian piper griselda pollock robert smithson jeff wall albrecht wellmer richard wollheim

an old genre is given a new look as portraits and self-portraits of marcel duchamp invent and cover up as much as they reveal and portray one of the most influential artists of the twentieth century marcel duchamp 1887-1968 was a master of self-invention who carefully regulated the image he projected through self-portraiture and through his collaboration with those who portrayed him during his long career duchamp recast accepted modes for assembling and describing identity indelibly altering the terrain of portraiture this groundbreaking book which accompanies a major exhibition at the Smithsonian Institution's National Portrait Gallery demonstrates the ways in which duchamp willfully manipulated the techniques of portraiture both to secure his reputation as an iconoclast and to establish himself as a major figure in the art world although scholars have explored duchamp's use of aliases little attention has been paid to how this work played into and against existing portrait conventions nor has any study yet compared these explicitly self-constructed projects with the large body of portraits of duchamp by others inventing marcel duchamp showcases approximately one hundred never before assembled portraits and self-portraits of duchamp the broadly defined self-portraits and self-representations include the famous autobiographical suitcase *boîte en valise* and self-portrait in profile a torn silhouette that became very influential for future generations of artists the portraits by other artists include works by duchamp's contemporaries man ray alfred stieglitz francis picabia beatrice wood and florine stettheimer as well as portraits by more recent generations of artists including andy warhol jasper johns sturtevant yasumasa morimura david hammons and douglas gordon since the mid-twentieth century as abstraction assumed a position of dominance in fine art portraiture has been often derided as an art form the images and essays in *Inventing Marcel Duchamp* counter this and invite us to rethink the role of portraiture in modern and contemporary art

the human figure made a spectacular return in visual art and literature in the 1920s following modernism's withdrawal nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters but the celebrated return of the human in the interwar years was

not as straightforward as it may seem in realism after modernism devin fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates interwar realism he argues did not reinstate its nineteenth century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche through close readings of a series of works by german artists and writers of the period fore investigates five artistic devices that were central to interwar realism he analyzes bauhaus polymath lászló moholy nagy s use of linear perspective three industrial novels riven by the conflict between the temporality of capital and that of labor brecht s socialist realist plays which explore new dramaturgical principles for depicting a collective subject a memoir by carl einstein that oscillates between recollection and self erasure and the idiom of physiognomy in the photomontages of john heartfield fore s readings reveal that each of these rehumanized works in fact calls into question the very categories of the human upon which realist figuration is based paradoxically even as the human seemed to make a triumphal return in the culture of the interwar period the definition of the human and the integrity of the body were becoming more tenuous than ever before interwar realism did not hearken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter revealing the emergence of a human subject quite unlike anything that had come before

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